


# CANADIAN ART

JUN  
NUMBER





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# CANADIAN ART

## Summer Number

AUSTRALIAN ART—SOME COMPARISONS by an Australian in Canada	Page 135
A NOTE ON CRITICISM . . . by Robert Ayre	139
ARTISTS AND FILM-MAKERS by Donald W. Buchanan	142
A FRESH BREVITY OF FORM by Doris Shadbolt	145
MURALS IN A FACTORY . . . by Robert Ayre	146
A DEBATE ON PUBLIC ART GALLERY POLICY by Lawren Harris and E. R. Hunter	147
AN EXHIBITION OF CONTEMPORARY CANADIAN ARTS . . . . . by Andrew Bell	153
IMPORTANT ACQUISITIONS BY CANADIAN GALLERIES . . . . .	159
NEW WALLS FOR CANADIAN PAINTINGS by Andrew Bell	164
COAST TO COAST IN ART . . . . .	165
NEW BOOKS ON THE ARTS . . . . .	172
INDEX TO VOL. VII . . . . .	178

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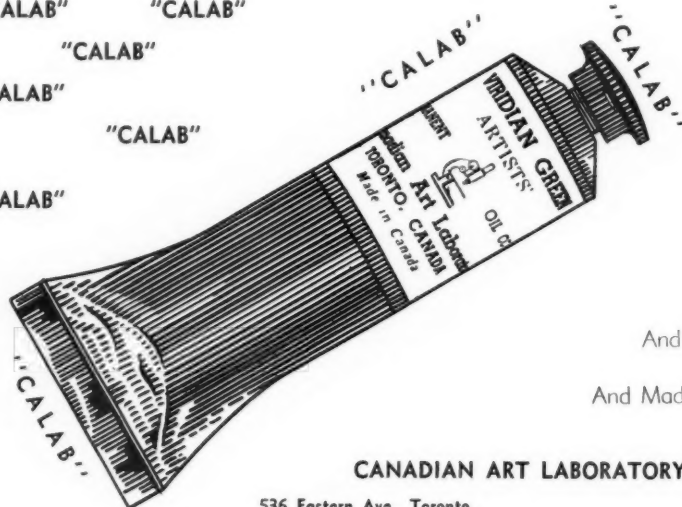
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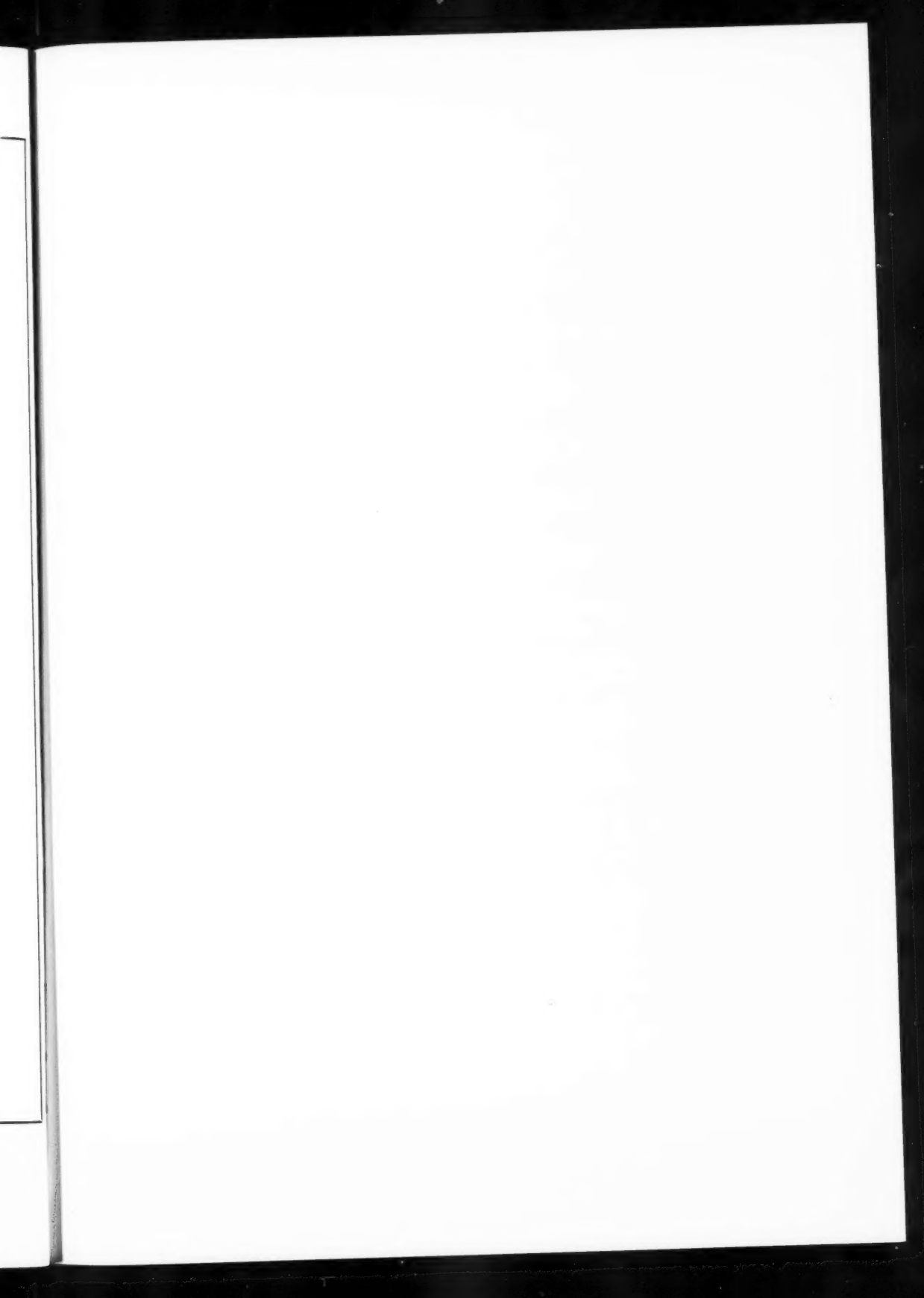






Plate: Courtesy, Ure-Smith Pty., Sydney

WILLIAM DOBELL

*Sleeping Greek*

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# Australian Art—Some Comparisons

BY AN AUSTRALIAN IN CANADA

THIS picture by a Canadian; this by an Australian; both, shall we say, painted within the last ten years and both by artists who are "of their generation": the inheritors, but not members, of earlier "schools". The points they have in common and their divergencies spring to the eye; but can one analyse such relationships and then set them down in general terms without too many qualifications?

The first point of interest is that, in so far as both Canadian and Australian pictures are the products of national environment, they have all those historical similarities which one might expect to find in paintings from two countries which have fairly recently emerged from the pioneering stage. The earliest pictures in Australia were of a cartographic type, careful perspective drawings of topography, done largely by officers who had learned military sketching. Their work is paralleled in Canada by that of such men as Heriot, Bartlett and Cockburn. This is not surprising, since all received the same initial training in the United Kingdom.

When we come to the Romantic period of the eighteen-forties and thereabouts, Conrad Martens in Australia provides an "opposite number" to Cornelius Krieghoff, although with some qualifications. Martens painted Australian scenery as a European saw it; he made it soft and lush, with a wide colour range, impossibly verdant and completely unrealistic. Krieghoff, although he "Europeanized" Canadian landscape in many of his canvases, did manage, in some of his genre paintings, to provide a much shrewder and deeper comment on both the life and scenery which surrounded him.

The next parallel is close enough in content and approach to justify a comparison, but it varies remarkably in date. By the late eighteenthies, Tom Roberts, Sir Arthur Streeton, Phillips Fox, Rupert Bunny and (a little later) Conder had begun to reflect in Australia the impressionism which had been dominating Paris for some fifteen or twenty years and in which they themselves had been trained. By

1890 their pot of paint had been successfully flung in the face of the, until then, dominating academic school in Australia; and by 1900, their revolution accomplished, they were teaching Australians (and even, astonishingly, the Australian purchaser of paintings) to see their country afresh.

Some of them continued to use the impressionist technique in studio painting; the group, however, which made the greatest impact on Australian art was that which, centred in an artists' colony at Heidelberg in Victoria, was specialising in *plein air* painting.

These were the men who first tackled the immense problems presented by a light so clear and brilliant that it sucked the colour from the scenery, and by a landscape until then regarded as monotonous but now revealed as subtle in the extreme, a matter of minor tones as strange as Eastern music to the Western ear.

Although they were to reach their highest achievements as late as 1912 (approximately the period of Streeton's *The Purple Noon's Transparent Light*) and although they would still be producing first-class work of this kind after the First World War, (by which time Hans Heysen, in more directly representational style, and Elioth Gruner and Kenneth MacQueen in a more lyrical style, would be carrying on the tradition), nevertheless, they could claim to have captured their Bastille well before the turn of the century.

The corresponding Canadian break with the academic tradition and the movement towards a *plein air* school which recognized the beauty and the challenge of native landscape came at a rather later date. The first trends in this direction are discernible in the work of Morrice and Cullen, men who successfully burst the studio bonds confining Canadian painting. But a more clear and explicit break came when the Group of Seven became an organized body. We can date this real iconoclasm from 1920; after that date, it presents, in full and explicit manner, a true parallel with the Australian *plein air* painters of 1880 to 1920.



JUSTIN O'BRIEN  
*The Last Supper*

*Below:*  
MARGARET PRESTON  
*Mountain Country*



DONALD FRIEND

*Leiba*

*Drawing*

*Below:*

G. RUSSELL DRYSDALE

*The Broken Mill*



Again, qualifications must be made. The variation in approach and technique are obvious. The two movements have, in common, the return to landscape and the interest in certain obviously national features in it (that gum tree, that jack pine) and a very clear desire to find a national approach. But there is not in the Australian work the preoccupation with pattern and design which gives the "poster" effect so clearly marked in much of the Canadian work.

You can still find many Australians who paint in the Streeton or Heysen style, but there is little doubt that this influence is less marked than was that of the Group of Seven, until at least ten years ago, upon modern Canadian painting. As the Australian impressionists petered out, there were new men and new styles ready to replace them. In the nineteen-twenties, George Lambert re-taught a whole

generation the strict discipline of fine draughtsmanship, and by the time the depression came in the early thirties, there were new schools already producing significant work.

That these younger artists managed to make an impact on a public, whose ideas on art were still dictated by the representational, was largely due to what might be considered an accidental phenomenon. This was the enormous zest and drive with which Sydney Ure Smith undertook to publicize this contemporary work in his books and periodicals on art. By means of these publications of his, within a comparatively short space of time, the Australian public came to know, and even to buy, the work of its own newer painters. Thus when the depression slowly ended, the foundations had been set for half a dozen significant movements, all of which were soon attracting the partisanship not only of their



DONALD FRIEND  
*Three Negroes  
Singing*



artist members but also of an aroused public possessing a reasonably educated taste.

That brings us to the next parallel, an intensification both of artistic activities and of public interest in art, dating, both in Australia and Canada, from the beginning of the Second World War. And here we come to a direct comparison of present day paintings.

Partly by luck and partly by grace of Sydney Ure Smith, the Australians have great advantages, so far as contemporary work is considered. The effect of isolation is obvious; it has led by unnoticeable gradations to that most desirable form of nationalism in art which consists of method and feeling, rather than of subject. Canada has not that isolation, so that its nationalism in art still appears to Australians as being somewhat of a painfully conscious protest against the size and influence of the United States. Public interest is also of importance. When Dobell in Australia won an annual portrait award in 1943 with a portrait in which distortion was brilliantly used to evoke character, the award was contested in the courts by a group of representational artists. This trial split the country from end to end and put the War off the front pages for some days.

If this case presents a curious parallel with that conflict aroused over the showing of MacDonald's *Tangled Garden* in Toronto in 1916, it also has an affinity with the interest and controversy aroused later in Montreal in 1939 when Alfred Pellán's paintings were

placed on exhibition there upon his return from France.

The attention which has been focused on the work of Dobell, Drysdale, Friend and others is in many ways strikingly similar to that evoked today in Canada by the work of Borduas, Cosgrove, Roberts and de Tonnancour. The difference remains perhaps one of approach. Though each group is pioneering fresh territory, the Australians are extrovert and extensive, while the Canadians, as befits people of a harsher land and a less sunny climate are more brooding and intensive.

Against this historical background, the contemporary Australian work, as reproduced on these pages, may provide some food for thought and provoke additional comparisons.

On the other hand, it is unfortunate that the only selection of photographs, which it has been possible to obtain at this time for reproduction, is less challenging (and more "representational") than is the general run of work by the leading Australian artists of today. Their more conservative works, as reproduced here, make it difficult to convey that another revolution is under way in Australia and even more difficult to demonstrate that such new methods already command a fairly general acceptance among the Australian public. There are, it seems, fewer eyebrows raised by the work of the more advanced painters there than here. But such generalizations are usually rather dangerous and it would be even more dangerous to indulge in an attempt to find reasons. S.J.

## A Note on Criticism

ROBERT AYRE

"A VOLUBLE tribe of marmosets", that is what Sickert called the critics. He really went to town on them, describing the little beasts, decked out in fancy zouave costumes, riding on the backs of a "lumbering inarticulate and good-natured tribe of elephants going about their business or their pleasures with the deliberation we know." Some of the impudent little creatures seemed clever and alert, others cross or indifferent, but all were voluble and

all were making gestures, "which showed that they conceive themselves to be directing the movements of the elephants, sometimes with threatening, but more often with aggrieved reproach."

So does the painter criticize the critic, so is the biter bit. Painters don't usually like a critic unless he likes them first and many of them, stung by the jabs of the marmosets, are so resentful that they would be satisfied with

nothing less than the liquidation of the whole tribe. They are not all as good as a comeback as Sickert. Those that are, look a bit like marmosets themselves, and the world is the livelier for their antics.

Criticism is a discipline, like taxes. None of us welcome taxes, but we can't get along without them, much as we would prefer to have everything for nothing. Of course we would rather have praise than criticism, but until that blessed day when we are all perfect and all alike, dwelling featureless and indistinguishable in the sublime inane, we shall be kept alive and kicking by criticism.

I don't know how any man in his senses, especially the artist, who is supposed to have his senses better developed than the next fellow, can be satisfied with being an elephant, plodding along plantigrade, placid and pompous. Sickert's elephant metaphor is no more complimentary to the artist than his marmoset metaphor is to the critic.

Only men can make art, only men can make criticism—and take it.

Trunks are no doubt uplifted already in angry trumpeting at my remark that criticism is a discipline. Who is the critic to impose discipline on the artist? Who gave him the authority to be Corrector? Nobody, indeed, except society, which could not exist without criticism.

Let us forget artists and art critics for a moment and consider criticism in its broader aspect as a manifestation of that spirit and intelligence which distinguish men from the lesser animals. First of all, criticism is no more than fault-finding. We criticize Johnny for coming to the table with dirty hands, we find fault with him for sitting up late listening to the murder mystery on the radio when he should be getting his sleep, we criticize him for listening to the murder mystery at all (and we criticize the radio station for broadcasting it), we disagree with his own peculiar method of spelling and insist on his doing it our way. Criticism, then, implies standards, to which Johnny must conform. Of course Johnny doesn't like it. He would much rather please himself. That we cannot allow because without criticism education is impossible and without education civilization (such as it is) would cease to exist. It is certainly the essence of

democracy. Rigid social systems, like feudalism or the modern tyrannies, whether of the right or the left, will never tolerate it, for once it gets its foot in the door the walls come tumbling down.

The paradox of criticism is that it can be both conservative and revolutionary. It insures the continuity of tradition and the stability of society by challenging deviations, but these deviations are themselves criticism. In time, if they are valid, they may replace what they rebelled against and become the normal and accepted. Then along comes the newer criticism to hold them to the line if, by the very fact of being established, they have deteriorated and departed from it, or to overthrow them if they have outlived their usefulness. Standards may change, but standards there must always be.

Criticism begins with fault-finding and as it pursues its way in human experience it widens its perspective and deepens in subtlety. From the simple action of passing unfavourable judgment it develops into the art of estimating qualities and character, of interpreting and valuing.

The woman who dislikes the cut of her neighbour's dress or the way she brings up her children is a critic; so is the man who tunes out one radio programme in favour of another and the man who snickers at a picture in an exhibition or stays away from the art gallery altogether. These good people discriminate according to their personal preferences, their individual standards. The artist—for now we have come back to the artist—dismisses as ignorant and obtuse those lay critics who reject him. He may be wrong; sometimes in his self-absorption he overestimates himself; and the despised man-in-the-street may have a better sense of values than he has.

But a good deal of the time the artist is right, and that is one reason why we have the professional critic. He may not look upon himself as a man with a mission, but one of his functions, though he come at it from behind, so to speak, is to criticize the public, and so educate it, and so improve taste and understanding and raise the standards.

The mature artist, I think, is not so much hostile to criticism as he is to the lack of it. I am speaking now of intelligent criticism, not

mere fault-finding and the expression of uninformed likes and dislikes. He goes gunning not for criticism but for certain critics who, as he feels, don't know what they are talking about, who are no better than the man-in-the-street and who, nevertheless, have the temerity to set themselves up as judges and give their strictures the authority of publication. Even the learned and sensitive critic may be ignorant and obtuse to the artist who is striking out in a new line. This is one advantage the original creator, the critic of old tradition and maker of new, has over the critic: he is a jump ahead. The history of painting, sculpture, music, literature and the drama is a museum of horrible examples: critics, often the most eminent of their day, who, holding fast to their standards, failed to recognize greatness when it appeared in a new form.

This should make the critics humble, it should inspire them to go beyond their personal prejudices and the standards of their time and seek universal values, but it is no reason why they should abdicate. They have a function in society. The great innovator arriving, as he always does, before his time, will rejoice when he finds a critic in step with him, but if most of the critics are too humanly short-sighted, the artist must have the patience to wait, knowing full well that, though a thousand critics howl him down, he will be vindicated. The best criticism, after all, is self-criticism.

If this is so and the artist—like Johnny, now a well-mannered and intelligent citizen and discriminating patron of the arts—has matured and grown beyond the discipline of his teachers to self-reliance, self-criticism and self-understanding, why should he submit to criticism by newspaper and magazine writers? Well, in the first place, unless he works entirely for himself, with no thought of communication, he invites it. Like the politician, he exposes himself.

The critic has a social function. He represents the public. Primarily, he does not write for the artist at all. He does not presume to tell Picasso, for example, how to paint. What he does is put into words the public's reaction to Picasso. What's the man getting at? How does he stand in relation to society today, in relation to the long tradition of painting?

These are some of the questions the critic asks on behalf of the public which is invited to look at Picasso.

Of course the painter, since he is human, will have a reaction to the reaction. He may bristle with anger at the public's valuation of his work; he may be hurt; he may be serenely indifferent. But if he is serious he has a right to ask to be taken seriously. He has a right to intelligent criticism.

This means that though the critic is the spokesman of the public, he must be a step ahead of the public, in other words a specialist. Society must have its specialists. Beyond a certain point we cannot, individually, prescribe either for our bodies or our minds. We set some men aside as doctors, to learn about our bodies and how to keep them functioning properly; we set others aside to articulate our thoughts and feelings in poetry, music and painting. The critic speaks for us, putting into shape our half-formulated judgment of the artist and the way he is, or is not, doing our job for us. (Of course he is doing the job for us, however esoteric he may at first sight appear, unless he resigns from the human race.) "No!" we may say, "that is not the way we see things at all. You misrepresent us"; as we may say to the member of parliament, "That is not why we put you in there. You have betrayed the trust we gave you."

But the mass of people is notoriously slow. What the artist sees today the public may not see until tomorrow. The good critic, then, the specialist, not only speaks for the public but speaks to it. The poor critic is indistinguishable from the mass, repeating the popular delusions and prejudices. He is no critic at all. The real critic represents the people not at its lowest level but at its highest. He is in the vanguard, with the artist. Out of his heightened sensibility and his specialist's knowledge and experience, he discriminates, for the public, between what is worth while and what is trivial, between the real and the sham, and, far from dragging the artist down to the common level, endeavours to raise the common level toward the artist.

Anxious to make sure that he is in the vanguard, where he belongs, and remembering those horrible examples, he sometimes runs to the extreme in welcoming the new and is

*Continued on page 171*



Frame from  
the animated  
film, *Begone*  
Dull Care,  
by Norman  
MacLaren  
and Evelyn  
Lambart

## Artists and Film-Makers

DONALD W. BUCHANAN

AMONG the motion pictures gaining honours in the Canadian Film Awards, as announced this April in Ottawa, there were perhaps none quite so original in purely Canadian terms as was Crawley's *The Loon's Necklace*, which won last year's main award. Yet the average quality of the films selected this year was quite high, and there was also a wide and commendable variety of approach in the treatment of the themes concerned.

First award in the non-theatrical class went to *Family Circles*, directed by Morten Parker, a subject dramatizing the influence of parent and teacher upon the growing child. This picture, like many others now being produced by the National Film Board, is made to revolve round a succession of anecdotes illustrating a social and educational theme. In this new type of "documentary", the expert handling of "synchronized sound", in which recorded

speech is linked to photographed action, becomes more and more important.

But, as our producers attempt to master this advanced technique, they sometimes move forward too rapidly, with the result that various minor *gaucheries* creep into their work. For example, there is often a lack of coherence in such films between straightforward scenes, done by untutored actors, and more involved sequences in which the talents of professional actors are used. Yet these flaws are but manifestations of growing pains; they will disappear as our directors gain more experience and confidence in adjusting "documentary" to the demands of recorded dialogue.

There was a time, of course, when the term "documentary" was applied only to films photographed in real situations and employing neither professional actors nor studio sets. While this distinction is less important today,

nevertheless, more than a few of the best Canadian subjects still continue to be created within the confines of this earlier and stricter definition.

One such is *Terre de Cain*, a French language production by Pierre Petel of the National Film Board, with photography by Julien St. George. This was cited as the best Canadian film made for theatrical distribution during the past year. Petel is a painter as well as a cinematographer, and he has won honours with his brush as well as in movie making. His canvas, *Excursion dans les Iles Mingan*, was this March given the Jessie Dow award for the best oil in the Jury I section of the spring show of the Montreal Museum of Fine Arts. This painting was based on sketches made while he was filming *Terre de Cain* along the far north shore of the Gulf of St. Lawrence.

There was in this motion picture of his both a lyrical understanding of landscape and an underlining, in photographic terms, of the relation of human beings to their environment. The camera, moving with a broad and awesome sweep over the unending rocky shores and crisp horizons of the Gulf, also recorded, in more intimate detail, the life of tiny fishing villages and isolated pulp-mill towns. The poetry of the film, however, was marred by the addition, towards the end, of some rather incongruous sequences on the pleasures of "de luxe" vacationing at Tadoussac.

This picture, incidentally, was done in black and white, not in colour. To this reviewer, it provided a welcome relief from that obsession



Photo: Julien St. George

with the glamour of kodachrome, which today seems to beset too many of our makers of travelogues and geographical films. These producers, carried away by the appeal of colour, often end up by turning out a succession of prettified subjects, which are little more than "picture postcards in motion". Until colour processes for outdoor photography are improved, one would prefer more of this earnest searching for perfection in monochrome, as we see it in *Terre de Cain*.

Norman MacLaren and his assistant, Evelyn Lambart, showed, in the short subject, *Begone Dull Care* (which received a special award), how painters, by the deft and imaginative use of their brushes on moving celluloid, can



PIERRE PETEL

*Excursion dans  
les Iles Mingan*

*Above: Filming a scene  
from Terre de Cain,  
directed by Pierre Petel*





A painting by Hector Hypolite, from the film, *Primitive Artists of Haiti*, which won a special award

create an ever varying flow of abstract forms and relationships in colour and rhythm. In this particular film, new and added effects were also obtained by the scratching and scraping of the painted surfaces. One previous reel of MacLaren's, called *Fiddle-De-Dee*, has sold, by the way, more copies in the United States than any other Canadian film.

Another special award was given to *Primitive Artists of Haiti*. Photographed in that southern republic by Real B no t and Andr  de Tonnancoeur of Montreal, it was edited by them afterwards in Canada and is now being distributed internationally by Encyclopedia Britannica Films of Chicago. Frankly, the kodachrome colour is poor in many of the scenic backgrounds and street scenes of this film; however, its quality becomes at least reasonably adequate in the passages describing the activities of the Centre d'Art for native artists in Port au Prince. While hardly an art teaching film in the true sense, this production,

nevertheless, does provide an entertaining introduction to the subject. As the editor of *Canadian Moving Picture Digest* in Toronto would have us know, it is both "understandable and interesting to those who have no 'high-brow' or 'arty' complexes".

The pattern of movement, in particular one delightful sequence with a flashing interplay of running forms and leaping shadows, was well worked out by Claude Jutras, an amateur photographer of Montreal, in his picture, *Mouvement Perpetuel*. Artificially contrived as to plot, but delicately and ingeniously worked out as an experiment in editing and in photography, it certainly deserved to win the first award in the amateur category. Only 17, Jutras shows himself to be already possessed of a sure capacity for grasping what the art of motion means in films. He has other talents, too. A painting of his, *My Brother Michel*, done when he was even younger, was reproduced in the summer 1946 issue of this magazine.

The judges added in their written comments on the competition that Canadian art activities were featured in several other worth-while entries in the amateur class. For example, *Animules*, by Louis Shore of Toronto, showed how children learn to make paper sculptures of animals, and *Portrait*, by Rodney Sparks and Phyllis Mawdsley, described the life and art of Ernest Fosbery, R.C.A., of Ottawa.

There was no prize announced this time for "the outstanding film of the year". Instead an award was given to Quebec Productions for "its outstanding contribution to Canadian film production". This is the company which has continued for several years now to make feature-length theatrical movies on stories of rural Quebec life, such as *Un Homme et Son P ch *, which are shown widely in theatres in that province.

The Canadian Association of Adult Education is to be congratulated on its able management of these awards, and the judges also deserve to be thanked for the generous way in which they devoted so many days of their time to reviewing the numerous entries. Clubs and film councils can obtain most of these subjects in a programme, available as a unit, from the National Film Society of Canada, 172 Wellington Street, Ottawa.

## A Fresh Brevity of Form

Is it not perverse that the painting world of today, which attaches such importance to an artist's "being himself", also places an inconsiderate number of obstacles in the way of his being so? For it constantly surrounds him, in one form or another, with scores of works by the "masters" which he must not resemble, but against which he must be scaled for measurement.

One is apt to come upon a picture by Joan Boyd in a current exhibition with a sudden leaping of the spirit and a relaxation of mental tensions, for here is a painter who apparently paints out of pure delight in her environment and out of the inner need to create, a too infrequent occurrence in our self-conscious time. It is clear that this painter is moved by the world she paints, for the flavour of natural things plays such an important part in one's response to her work. Here is, of course, a special world, a world the essence of which is the sudden, illuminating impression: the peculiar view out the harbour revealed in the lifting of a cloud; the flutter of seagulls on the beach; a rain-drenched valley when the rain has just ceased. The evanescent is the

substance of which her pictures are made; the occasional tangible object,—the bridge, the driftwood, the bird,—is just the form which articulates the expanse of space, which makes it palpable.

It is also clear that Joan Boyd, as a matter of temperament, finds her personal expression in painting, naturally and easily. Her water colours, her drawings, even, to a lesser degree, her oils, have that fresh brevity of form which makes them appear the instantaneous externalization of the creative and intuitive conception of nature as form. Composition, in the sense of the consciously and critically manipulated relationships of forms to each other and to a picture frame, is secondary if not absent; relationships follow feeling rather than shape it.

Joan Boyd is a young painter in her twenties, who has been showing her work quietly, chiefly in Vancouver, for a year or two. It is to be hoped that in the exhibiting circle, which by its competitive nature tends to foster the bold or the artifice, her very fine sensibilities will not go unnoticed or become deflected.

DORIS SHADBOLT

JOAN BOYD. *Gulls on the Beach. Drawing*





*"The working life of the child—"*

## **Murals in a Factory**

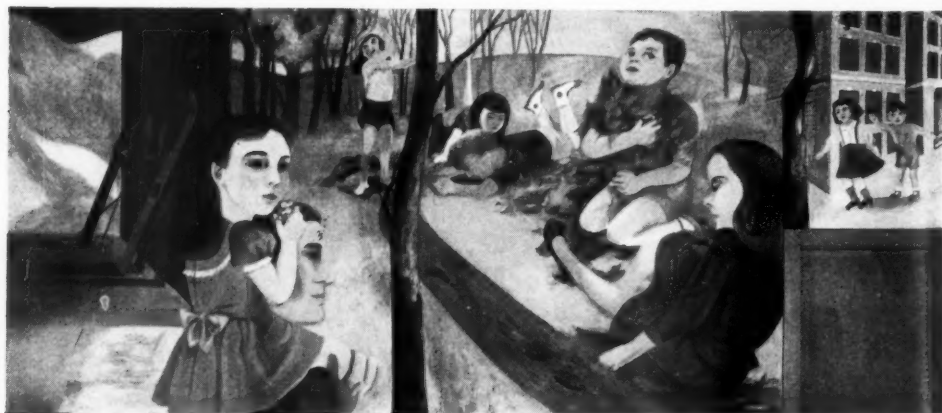
*"...at play ...  
in a mingling  
of the seasons."*

**O**PPORTUNITIES to show what they can do within the disciplines imposed by the particular requirements of mural painting do not often come to Canadian artists, but once in a while the way is opened by industry. In Montreal, Alfred Pinsky and his wife, Ghitta Caiserman, have had the experience of working in a children's clothing factory, Fine Children's Wear, on St. Lawrence Boulevard. They covered an area, sixteen feet by six and a half, facing the door in the entrance lobby, and two side walls, each six and a half feet by six and a half, and on the whole they satisfied both their employers and themselves.

The first discipline was subject. They were called upon to convey the character of the factory and illustrate its product. They began directly, in the left-hand panel, by showing bolts of coloured materials on shelves, dresses hanging on a rack, and a cutting table with patterns, scissors and a sewing machine. Apart from problems of perspective, considering the right-angle relationship of this to the long wall, this was relatively simple. The subject lent itself to good design. The centre panel, in which children's clothing was to be shown in action, so to speak, called for more ingenuity and imagination. The theme had to be expressed fully but not too obviously. The painters chose to represent children at play, not as little fashion models, and they did it by letting them loose outdoors in a mingling of the seasons. In the small space at the right, over the door, the city was brought in, with two children roller-skating. The working life of the child-school—is suggested on the right-hand wall which, with its table and shelves, balances the panel opposite.

A great deal of work went into the preparation of the wall, which had not been intended for a mural, and into the paints. Gesso and casein were used, with powdered pigments ground by the painters themselves.

R.A.



*Photos: Jack Blume*

# A Debate on Public Art Gallery Policy

LAWREN HARRIS AND E. R. HUNTER

*Today, as community art galleries in Canada expand their collections and activities, more and more discussion is heard concerning their administrative policies and methods of choosing paintings. This magazine has asked Lawren Harris, the noted Canadian artist, who is also a member of the Board of Trustees of the National Gallery of Canada, to describe the kind of policy he favours for community art galleries. At the same time, E. R. Hunter, a Canadian who was once on the staff of public galleries in Toronto, Ottawa and Montreal and who is now Director of the High Museum of Art, Atlanta, Georgia, presents, by way of contrast, his own point of view on this controversial subject. These contributions have been grouped together in the form of a debate, which opens with the following statement by Mr. Harris.*

THE policy of our public art galleries in Canada needs careful examination in the light of the particular situation regarding the fine arts which prevails in this country. Clarification of our thinking on this issue is essential as we are faced today with making a choice between two different ways of running our public galleries.

On the one hand, we can adopt various procedures which have been evolved in the United States or in contrast we can continue to make use of certain of our own methods which have been developed in Canada. In any event, the policies followed by American art institutions should not be accepted blindly, but should be evaluated with discrimination in the light of Canadian conditions.

In the United States the works of art of nearly every first-rate artist, and many others, are handled, exhibited, loaned to exhibitions and sold by art dealers. This means that the artists have no direct concern or primary interest in their public art galleries. It follows also that their works are seen by a comparatively small *élite*, made up principally of those persons who are able to visit the constantly changing exhibitions at the many dealers' galleries, most of which are small and clustered in New York City. Another result is that the directors and curators of the public art galleries have almost no first-hand dealings with the artists. Their relationships are mainly with the dealers and with other directors and curators of public galleries. As one consequence of this, directors and curators in the States are left free not only to administer their galleries but to select, control and hang exhibitions ac-

cording to their own lights and without much or any reference to advisory committees of artists or others. They are accordingly trained or acquire training in their positions with this situation in view. All of these circumstances contrive to turn the director and curator into a specialist and even a doctrinaire of sorts in a set-up largely divorced from the creative sources of art in the United States. This situation is a reflection of what Stephen Spender calls "the commercialization of spiritual goods on an enormous scale".

The position in Canada is quite different and likely to remain so for decades. There are very few art dealers in Canada who actually support an artist. The public art gallery in Canada is and always has been the exhibition gallery for the Canadian artist. He is almost wholly dependent on it. It is his community centre of art. He is, therefore, deeply concerned in all its activities and vitally interested in its policy. Through its agency, his work is seen by a far larger public than is possible in a dealer's gallery. The Canadian artist acts on gallery committees, gives lectures and demonstrations, and in many other ways participates in the cultural life of the nation. All of this denotes a democratic, healthy state of affairs. It is a policy which has been and can continue to be much more fruitful in Canada than any other procedure. It allows the public art gallery to function as a community activity and it keeps the human and spiritual values of art at a decent distance from commercial exploitation.

It can continue to be productive if the directors and curators of our public art galleries conform to this situation and work to

improve it. Fortunately most of them are doing so. At the same time, it is essential that they examine all ideas of procedure and policy practised by galleries in the States. They, however, should accept only those which are in harmony with Canadian conditions and reject all others. Also, Canadian artists should maintain and increase their interest in and service to our public galleries. Let them do their best to make them more stimulating and effective.

While curators and artists have different points of view regarding works of art, the mutual interplay of their opinions can be of value. With few exceptions, the director and curator view painting and sculpture objectively, from the outside, in terms of theories and influences relating to psychology and history with added considerations of display and instruction. All of this can be of importance in introducing the public to the "language" of art. But such means are only of value if they serve to make the public aware of the real life of art, which is subjective and which, as vital, immediate experience, leaves all of these interesting considerations of history and comparative categories in the ante-chamber. The means and methods the director and curator employ should be in harmony with the works of art they display, and this can only occur if they have truly experienced the works of art they seek to explain. Unfortunately this is a comparatively rare occurrence.

It is rare because the training of the director and curator has been in gallery administration, public relations, educational procedures, care of paintings, and so forth, all sizeable tasks in themselves. So their background is usually a didactic one.

The values of the creative artist are different. They are derived from the actual experience embodied in works of art, from their creative vitality and the suitability of their techniques, form and organization to their content. This demands arrangement and hanging of exhibitions in terms of the quality and the informing spirit of each of the works displayed, so that each example enhances and helps to illuminate the others. As a result, in a gallery, where both curator and artists work together in harmony, then in that gallery the public will be best served.

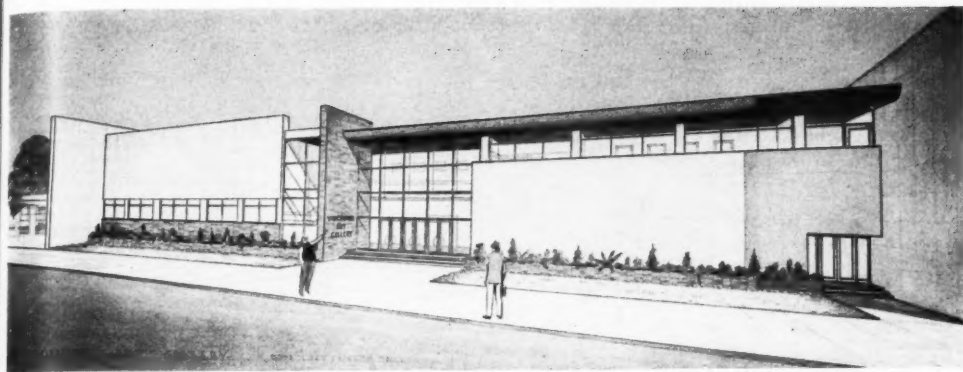
The simplest organization of an art gallery undoubtedly is one in which the director has full authority. This now prevails in most public galleries in the States. It amounts, however, to a dictatorship and like all forms of dictatorship, while it obviates many difficulties, it inhibits community participation. Those difficulties, whatever they be, are part of the creative art ferment in every town and city, and if avoided or curbed, art as a direct cultural stimulus in the community is also curbed.

Every director and curator is limited in vision, biased in one or another direction. If he happens to be ambitious and strong willed, he will forcefully direct the gallery activities according to his bias. On the other hand, if he does not know his own mind, he may let a dominant and well placed adviser or a group, with a circumscribed point of view, make up his policies for him. In both cases harm is done and in Canada the room for harm is far greater than in the States, because of the greater dependence of our artists and public on our public galleries.

No one person should ever be placed in a position to pass judgments and make final decisions on works of art, on exhibitions, or dictate policy and procedure in our public art galleries, be he director, artist or layman. No one person knows enough, has a wide enough range of understanding and appreciation. No one person should ever be placed in so onerous a position. It is unfair to him, to the artists and to the community.

To conclude—as Canadians we are now faced with decisions which affect the policies of our public art galleries for good or ill. We can either decide to allow our directors and curators to direct policy, select and arrange exhibitions, act as judge and jury of all works of art submitted for exhibition and choose works for our permanent collections, or we can continue to run our public galleries strictly under the control and direction of councils and committees made up of both laymen and artists, elected by the gallery membership, and art bodies with the director and curator subject to the decisions of these gallery councils and committees. This last procedure, whatever its difficulties, is the democratic one and by all counts best suited to Canadian needs.





*The enlarged Vancouver Art Gallery as it appears in the architect's drawing. Under construction now, this fine modern building is expected to be finished by the end of the year.*

#### **As a Curator, E. R. Hunter advances an Opposing Point of View**

THE policies governing the administration of Canadian art galleries have grown up quite naturally, and, in my opinion, there is no immediate need for Canadian galleries to adopt any procedures which do not seem usual and normal to them. In short, there is no need to warn Canadian galleries to watch out lest they be annexed! Mr. Harris, like Don Quixote, sees a number of shadowy horrors at which he charges, but closer examination will, I think, prove these shadows of his to be innocent, even if American, and as such of no danger to either Canadian art or artists.

Among the large number of American museums and galleries, there are, of course, some which can be found to illustrate his various points, but there exist as many or more whose policies disprove his arguments.

Considered on a per capita basis, Canada has fewer galleries and nothing like the proportion of trained museum personnel to be found in the United States. Excepting the Royal Ontario Museum and the National Museum of Canada, only three or, at the most, four Canadian museum or gallery directors can possibly be regarded as professional; and one of them is an American.

"The public art gallery in Canada," says Mr. Harris, "is and always has been the exhibition gallery for the Canadian artist." Quite true. But outside of New York, with its hundred-

odd dealers, where does Mr. Harris think American painters exhibit? Commercial picture selling outside of New York and Chicago is almost invariably carried on in connection with a furniture store or in a small *chic* subsidized gallery that sells the local equivalent of modern French painting. The first group, of course, handles exactly the same kind of painting as is sold in Canada by "art importers" or by those more ostentatious "Fine Art Galleries", a type of painting which has no relation to original art, but which they have been selling for generations, even long before the Group of Seven banded together in 1919 to rid the country of this kind of third-rate work. No, Mr. Harris, the painter in America shows in the local art gallery and with the local art clubs just as his Canadian counterpart does.

Another of Mr. Harris' alleged contrasts which dissolves upon examination is his statement about the participation in gallery affairs by Canadian artists. Lectures, demonstrations, and other creative activities by artists are a basic part of the programmes of almost every American gallery of which I have any knowledge. The specific activity that he mentions, about which I find myself in disagreement, is the inference that artists, and only artists, are capable of serving on acquisition committees. He says that "the director and curator view painting and sculpture objectively" and proceeds to explain that since they have not "experienced the works of art they seek to explain," their value as judges is limited. This

possibility I do not deny. But if it is so, then assuredly the artist, too, has his shortcomings!

The drawback to artist members on committees is that, if they are really creative artists (not just successful ones!), they are of necessity partial to their own school; in other words, a minor example of a movement to which they were sympathetic would, in most cases, be approved, while a major example of another style which was antithetical would be rejected. One example which Canadian readers will call to mind, is that of an eastern gallery whose artist members have stayed on too long and influenced the trend of collecting, and, indeed, kept the director from the broader fields which he would otherwise inevitably plow.

Selection by committee almost always results in compromise, and, while it may be safe enough in politics, compromise is invariably dull in art. In other words, a picture which is lively and individual or somewhat advanced will often offend, while a less original picture will often please the majority. For these reasons alone, collections formed by one man, while often not so well rounded, usually have more sparkle, more really fine paintings than are to be found in collections which have been selected by a committee. I know of at least three notable paintings, in American collections less than one hundred miles from Toronto, which were first offered to and considered by a Canadian gallery committee but which were not approved; these are important masterpieces which have since brought national renown to their collections and to the directors who bought them.

In the acquisition of work by local artists, such a committee should function more smoothly, but it does so only on the surface. It may choose well when it is a question of organized groups or of artists who organize readily into groups. But it overlooks (or neglects) the lone master whose creative individuality may be hampered by such gregariousness. Why else has David Milne waited so long for such meagre recognition? For example, there is one important gallery in a large eastern Canadian city which does not yet possess a single specimen of his work. Other

lone painters have fared likewise, lending some doubt to the efficacy of selection committees.

Mr. Harris seems also to be under some misapprehension as to the nature of training for museum work. The items covered in his paragraph make up, I suppose, about twenty per cent of what has gone into the education of the average director. Most of us have gone through a rigorous training in the history of art, aesthetics and general appreciation, and some of us paint as well.

What is essential, however, is that the great collections on either side of the border have been selected by directors of sensitive and catholic taste, men who have had the complete confidence of their trustees in matters of art. I question that there could be found in the United States many museums whose directors had the leeway that the late Eric Brown of the National Gallery of Canada and Dr. Curdell of the Royal Ontario Museum had. I think it is no coincidence that these two men built up the two finest public collections in Canada.

Whether or not Mr. Harris' premise is defensible—that no man should have as much authority as he presumes American museum directors have—there is one thing of which I am certain. Any gallery run in the manner outlined in his concluding paragraph would not only bog down in a morass of pompous incompetence, but the collection itself would soon revert to today's version of the sleek academic inanities against which Mr. Harris and the Group of Seven revolted with such vigour thirty years ago.

#### ***A Rebuttal and Some Conclusions by Lawren Harris***

I THINK some of Mr. Hunter's remarks apply to museums rather than to art galleries. I was very careful in my article to refer only to public art galleries. I am not competent to write about museums but I do know something about public art galleries and cannot find anything in what Mr. Hunter writes that detracts from my statements about public art gallery policy in Canada.

I reply to several of these statements seriatim. The Group of Seven did not band together "to rid the country of . . . third-rate

work." That is impossible in any country. "The Group" was an endeavour by young artists to paint the Canadian scene on its own terms. That was their sole concern.

The artists in the States whose work is not in the hands of dealers do, of course, exhibit in their local art galleries but subject to the decisions of art gallery directors.

I did not infer that "only artists are capable of serving on acquisition committees." I did state that the artist and the gallery director bring different points of view to bear on works of art and their display and that, where they can "work together in harmony . . . the public will be best served."

I have worked with artists on juries in different parts of Canada and have always found them sympathetic to types of painting other than their own, if these were good of their kind. The one exception to this was the confirmed academic painter of an older generation. He is, however, no longer effective.

Mr. Hunter makes one good point and I am glad he did so. This point is that in addition to vigorous training in different branches of art "some of us", meaning gallery directors and curators, "paint as well." That is a great asset for it makes it much more possible for the director and artist to work in harmony.

Mr. Eric Brown was an unusually able and perceptive director. He assembled and presented paintings to his trustees from which these trustees selected and purchased pictures for the national collection. The final decision

rested with the trustees, not with the director.

Canadian public art galleries have been and are today run in the manner I outlined in the last paragraph of my article and they have not bogged down "in a morass of pompous incompetence". (There you have it! Only the director is competent to decide all matters of art! So he defends his position by belittling the ability of artists and laymen in the art affairs of a gallery and insults them into the bargain by calling their participation "pompous incompetence".) But I am sure our public galleries *would* bog down if each one was controlled by a gallery director, simply because the art situation in Canada is different from that in the United States.

To conclude, it is both the task and creative privilege of each country to fashion its own cultural institutions and methods of service in terms of its people, location and conditions and adopt from other sources only that which is suited to its own situation and problems. Only in that way can a people fulfil its cultural needs, justify its creative bent and make any kind of contribution to world variety and enrichment. This is particularly true in the creative arts, for these clarify a people's outlook, give shape and meaning to its individuality on a level that makes for human understanding.

It would, therefore, seem important that the public art gallery in Canada should evolve its own policy in harmony with and expressive of its particular situation in its community.

GIOVANNI BATTISTA  
PIRANESI

*Architectural  
Capriccio*

*Drawing*

*A recent accession  
by the National  
Gallery of Canada*





STANLEY COSGROVE

*Two Sisters*



LLEWELLYN  
PETLEY-JONES

*Les trois  
françaises*

# An Exhibition of Contemporary Canadian Arts

ANDREW BELL

WHAT is the state of the arts in Canada today? To seek an answer to this question was one of the reasons why the Royal Commission on the Arts, Letters and Sciences was set up. And if the Commission needed visual evidence, as opposed to formal briefs, the Exhibition of Contemporary Canadian Arts early in March gave the answer.

The exhibition was designed in honour of the Golden Jubilee of the Gallery; in it for the first time nearly all of the important artistic organizations in this country merged in one their normally quite separate annual exhibitions. Contributing societies included the Royal Canadian Academy of Arts, the Canadian Group of Painters, the Ontario Society of Artists, the Canadian Society of Painters in Water Colour, the Sculptors Society of Canada, the Canadian Society of Graphic Art, the Royal Architectural Institute of Canada and a craft section with works from the Canadian Handicrafts Guild, the Canadian Guild of Potters, and the Spinners and Weavers of Ontario. Grouped in six separate sections were Oil and Pastel, Water Colour, Sculpture, Graphic Arts, Architecture and Crafts. In practice, anyone in Canada could have submitted an entry: more than two thousand in fact were received of which 816 were selected for showing. Every possible space in the gallery building, including the sculpture court and print room, was used and some work even spilled out into the corridors. It was an arduous assignment in organization handled admirably.

The exhibition, indeed, was so large that talk about individual contributions is impossible: there were far too many. Through the amount and variety of work shown, one, however, obtained a welcome chance to ponder the direction of contemporary Canadian work both in the applied and fine arts.

Canadians are an inhibited people. We find it infernally difficult to say adequately what we think or feel. Nor do we like bringing out

into the open unpleasant things. We prefer to be patient or devious and avoid a fight. We are disciples of a gentle compromise which aims to please as many as possible of the people all of the time. It has been so in our politics and our private lives and this exhibition was a startling demonstration that it is equally true in our arts.

Now I do not want to infer that these qualities of restraint are in themselves bad, nor that it would be good if right along the line we should be free of them. But the arts are in a special position. Artists are creators who must speak the whole truth as they conceive it, no matter whom they hurt. If in this they fail, they mock their calling. To succeed they must, in their creations, reflect whatever interests them, and so, utterly without moralizing, state a point or point a way. In short, their work must be as free as their thoughts or emotions. Pleasing a lot of people may turn out to be one of the results of their

HAROLD STACEY. *Sterling Silver Coffee Pot*

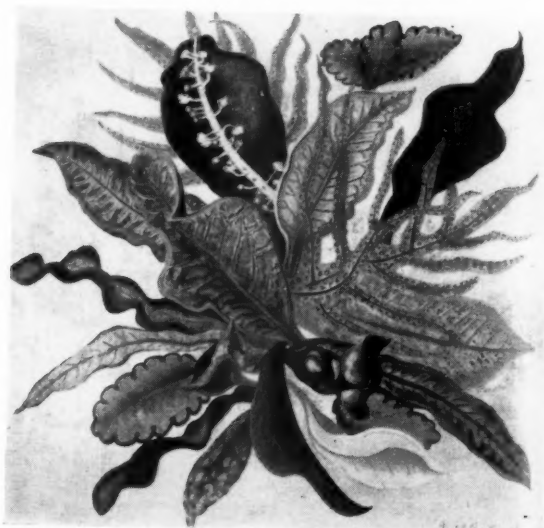






PARASKEVA CLARK. *Still Life—Plants and Fruit.* Water colour

ISABEL McLAUGHLIN  
*Bermudiana*



work, yet never should any thoughts of obtaining such pleasant rewards interfere with their creative activity, at least in its formative stages.

Let me make myself clear. I am not imputing the integrity of any of the contributions, and a lot of them are completely outside of these generalizations. All I am suggesting is that, if our artists are to do their best work, some of them must struggle to free themselves of these limiting national characteristics.

On balance this exhibition is a depressing expression of our national reserve. The artists who endure are those with a particular bite or passion to their stuff, men who acknowledge the joys and sorrows and problems of their period and depict them according to their own burning lights—straight. Architects must obviously know their past or they will be building on sand. But their work will not be apposite unless it fits now and here and predicts the future. In a more modest way it is

HENRY  
ORENSTEIN

*Live Chicken  
Market*

*Drawing*







MICHAEL MITCHELL. *Portrait of a Fisherman*  
Water colour

so, too, with the crafts which will be only appropriate and fresh if they smack of a Canadian environment. As it is, our crafts tend too much to be a meaningless reproduction of what used to go on in Europe.

I cannot believe that the spark of artistic genius is less strong here than elsewhere. And if technical capacity and a respect for hard work are the necessary tools of genuine creation, then it was present here, for, in this exhibition, fine technique and diligence sparkled through like sunshine. What our artists appear to lack, rather, is faith in themselves and a vision of what honest thinking and imagination can achieve. The layman is to blame, too. We still think of our artists as luxuries, and deny them scandalously the adrenalin of basic encouragement.

Apply these remarks to the six sections. Weakest is the large oil and pastel one. Regardless of whether a painter's faith lies in the more representational and academic traditions or not, what should count is freshness and conviction. Style in itself is no touchstone. Yet I can think of scarcely a picture among the more traditional work shown which measures up to these tests. Fortunately, in the modern and experimental fields the situation is better, although, even here, much of the subject matter is thin and trivial. The numbers of paintings of logs or of fish, for ex-

*School desks and chairs of laminated plywood, designed and made in Canada for the Robert Simpson Co. Ltd., as seen in the section on architecture*

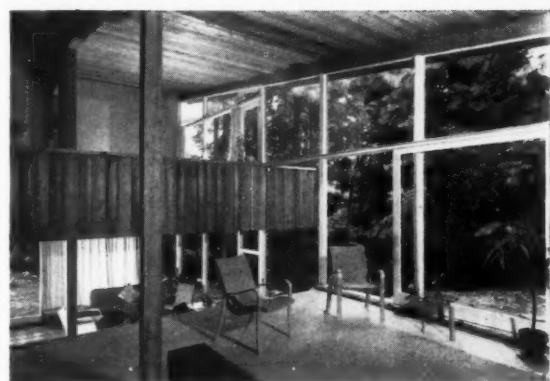


ample, is appalling. No doubt they make pleasant pictures but in a national review of this kind they should hardly dominate. Either logs or fish or both hung on nearly every wall.

Of all the paintings, the water colours were the best; many of them had integrity and quiet power. In the same sense the various drawings, engravings and other prints shown in the graphic art section proved to be encouraging. Is this because our artists are more prepared to be adventurous if they work in a minor scale?

At first glance, the room devoted to sculpture resembled exactly a cemetery. Works were ranged about on pedestals like so many ill-placed tombstones. There were a few pleasant works, yes, and it is important to acknowledge how hard it is in Canada to be a sculptor; yet here, too, the work was blenished by tightness and compromise. Architecture was more encouraging. Particularly in the contributions which would be labelled "modern" you could feel a stirring of that probing question—is this true to Canadian needs and the Canadian scene? Could not this approach be carried farther? Must God, for example, be worshipped eternally in Gothic surroundings. All those slit windows had a practical reason in the past which don't bind us in 1950. It was so, too, on quite another level with the crafts. Technically some of them were very good. But an adequate preoccupation with appropriateness to time and place—and taste—were all lacking.

What has been written here does not cover, even in a broad way, the whole story of what this exhibition set out to do. As this was a jubilee celebration, the Gallery wanted a big attendance, and so the exhibition was given an unusual degree of publicity. Crowds, as a result, were much bigger than normal in the first week, but they dwindled afterwards to approximately the customary daily figures. Does this mean that the public is substantially smarter than some would think? Sales of works, on the other hand, were higher, suggesting perhaps that people liked having representative samples of work from all Canada to choose from. Some of the "amateur" contributions were better than some "professional" ones. It may be that our various national art



*Architect's house, West Vancouver  
John C. H. Porter, Architect*

groups should revise the terms of admissibility to their annual exhibitions. Some of our art societies tend to think of themselves as separate "movements"; they regard the work of their members as being different from that of other groups. But seeing all these contributions hung indiscriminately together, I became conscious that the qualities common to Canadian painting make these professed "differences" look exceedingly small. One aim was that the exhibition should be as catholic as possible. The idea of promoting an exhibition of such wide appeal was a good one; it is worth trying again, provided some more rigid standards are adhered to by the juries. For example, in this exhibition there were more

*Continued on page 177*



LAWREN  
HARRIS

*Toronto Street,  
Winter Morning*

***The National  
Gallery  
of Canada***

ALFRED PELLAN  
*Portrait*  
*Drawing*



## Important Acquisitions

THROUGHOUT the war years, most Canadian art galleries, because of lack of funds, were unable to add many important acquisitions to their collections. This situation has now changed. Today they are able to return to their normal policy of making fairly extensive annual purchases, and on these pages we reproduce a number of interesting accessions which have been made during the past year.

For example, grants voted by parliament for the acquisition of paintings by the National Gallery of Canada dropped almost to the vanishing point during the war, but these have now returned to more favourable levels. As a result, the trustees are finding it possible once more to add various fine old and modern masters to the national collection. On a proportionate basis, the Quebec legislature also now gives a creditable sum each year to the Provincial Museum in Quebec City, so that it can continue to honour both native artists and others whose work has been connected intimately with that province.

Elsewhere in Canada, public art galleries do not receive large enough municipal and provincial grants to finance all their purchases; for such requirements they are dependent to a large extent on subscriptions from members. Many of them are now also receiving valuable assistance from their Women's Committees, who hold annual sales of paintings, the surplus revenues from which go into their art purchase funds. Among corporate donations recently recorded, one of the most important was the sum given to the Vancouver Art Gallery by the T. Eaton Co. Ltd. for the acquiring of Canadian paintings. Private collectors and artists have been generous also. For instance, H. S. Southam, C.M.G., last year gave additional works to the Hamilton Art Gallery and to the National Gallery, while Lawren Harris this spring donated to the National Gallery a varied selection of his paintings of all periods.



by Canadian Galleries

LOUIS JOBIN. *The Archangel Michael*. Wood  
*Musée de la Province de Québec*



JOHANN  
ZOFFANY

*Family  
Group*

*The National  
Gallery  
of Canada*

AUGUSTE RENOIR  
*Claude et Renée*





ARISTIDE MAILLOL. *Torso of a Young Woman*. Bronze



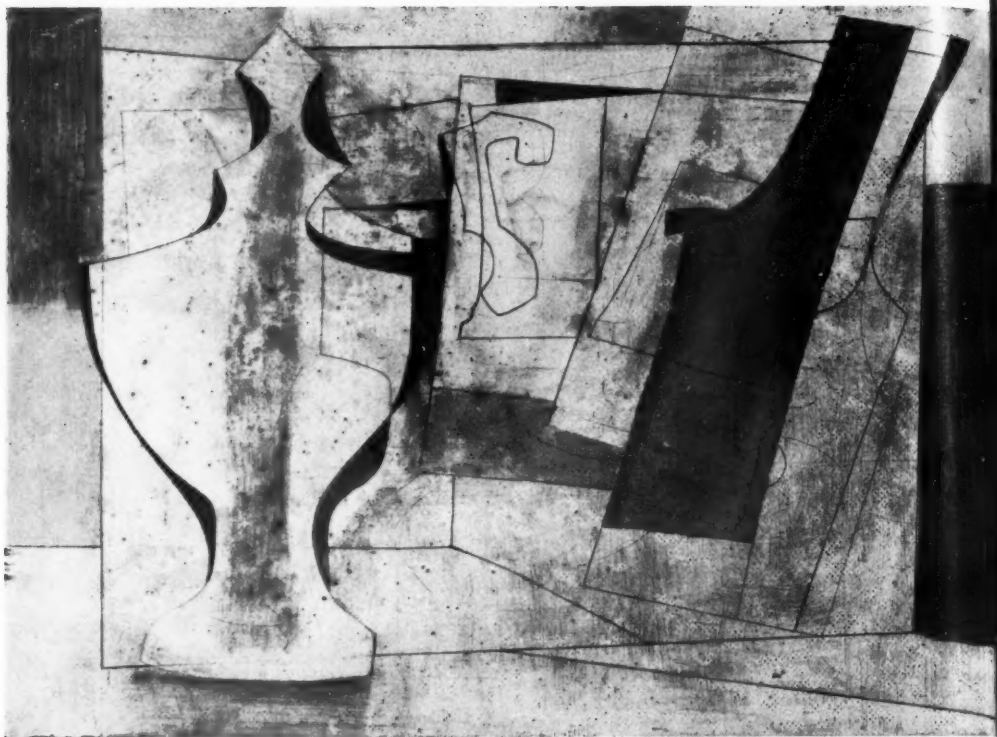
WILHELM LEHMBRUCK. *Figure of Woman*. Composition stone

***The Montreal  
Museum  
of Fine Arts***

EL GRECO  
*Saint Francis  
in Ecstasy*







BEN NICHOLSON. *Still Life*



*The Art  
Gallery  
of  
Toronto*

HENRI MATISSE  
*Head  
of a Woman*  
Bronze

PHILIP SURREY. *Crocodile*





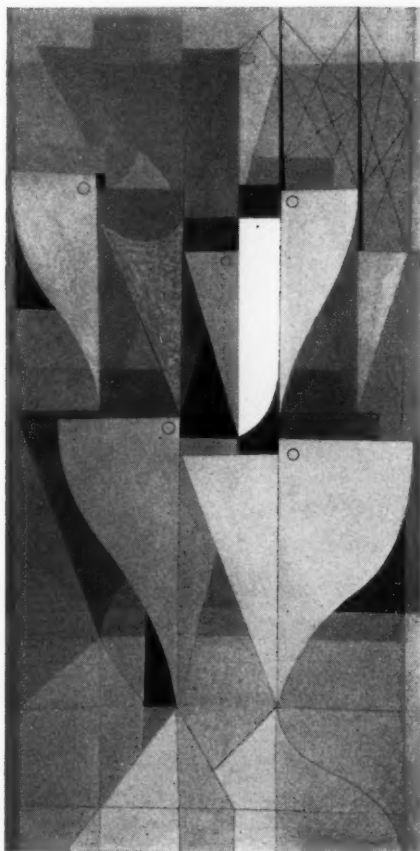
GHITTA CAISERMAN. *Back Yard*

***The  
Vancouver  
Art  
Gallery***

FRITZ BRANDTNER. *Landscape*



B. C. BINNING. *Ships at Anchor*





GOODRIDGE ROBERTS. *View on Lake Shore*. Water colour  
Collection: J. S. McLean



STANLEY COSGROVE. *Clearing*. Collection: J. S. McLean

DAVID B. MILNE. *Snowfall from the Painting House*.  
Collection: J. S. McLean



## New Walls for

WHAT part does painting play in the life of the ordinary Canadian? Very probably the answer would be, "Not much!" This is both bad and sad. It is bad because to us today the value of contemporary work depends largely on the extent to which it both imparts and explains to the typical citizen the look and life of his country and period. It is sad because interest by laymen helps to stimulate the creative activities of the sensitive artist.

For these reasons the adventurous experiment undertaken by Mr. J. S. McLean, President of Canada Packers, Limited, has a special importance. For many years Mr. McLean has been a keen follower of Canadian painting and has bought actively; so much so that now the label of "patron" is pretty much inevitable. Yet the connotation of that word is unfortunate. The original and moving force behind his collecting was a genuine personal interest in what our painters were saying about this country. He has since been able to give his enthusiasm a highly practical turn by placing an admirable group of contemporary Canadian paintings on view in the plant of Canada Packers in Toronto and to a lesser degree in the plants of this company in Winnipeg and Edmonton. In Toronto, for example, where the main body of the collection is still centred, original paintings now hang everywhere, in executive and clerical offices and in one of the two large cafeterias. In the other cafeteria there is a good showing of the better silk screen reproductions.

The works of A. Y. Jackson, David Milne and Paraskeva Clark bulk large in the selection. Nowhere else in Canada can one find such a good grouping of Clarks, nor a more diversified showing of Milnes. Yet this is simply the beginning; only a few public collections represent so catholic a statement of contemporary Canadian work. Nor are these simply pictures by successful painters. Samples of work by promising newcomers hang side by side with those by the more established artists.

This venture in art appreciation at Canadian Packers is a personal one. It could, however, easily be adapted in a corporate way by many of our larger business organizations. The McLean experiment, as a point of departure, brings fresh hope for the future.

ANDREW BELL

## Canadian Paintings

## COAST TO COAST IN ART

### ***Beny, Bieler and Varley in Important One-man Shows in Toronto***

Three important one-man exhibitions were held recently in Toronto. Two were at the Eaton's Fine Art Galleries, those of Frederick Varley and Roloff Beny. The third, of André Bieler, was a large display at the Garfield Fine Art Gallery.

No painter in Canada has a more powerful and sensitive feeling for the handling of pigment than Varley, and in this, which was his first exhibition in several years, this capacity of his was demonstrated afresh. With his talent for figure painting it is unfortunate that Varley does not do more portraits and studies of people. We need artists who can talk about human beings the way he does.

The André Bieler showing was made up of a large number of smallish pictures, mostly in mixed technique or water colour. The water colours on the whole seemed to be the more successful, and of particular interest, of course, were the sketches for the large mural he finished last year for the Shipshaw Power Station on the Saguenay River.

Roloff Beny is a young painter, who, however, has already a certain record of achievement behind him. His exhibition covering the years 1939-1948 included work in a variety of media and on all manner of topics. Many of his paintings have an originality which combines both the lyrical and the intellectual, and you often sense within him a stimulating preoccupation with the problem of space. In a few of his more recent pictures of European themes, there emerges a slightly commercial twist, a type of stylistic competence in the semi-abstract manner, which while it may pay off in reproduction and publication dividends could yet better be submerged in something truer to his own strong talents. In his largest and latest painting, *The Fabled Islands*, he fortunately seems to have entered once more upon a more authentic form of personal expression.

### ***The Junior League of Winnipeg expands its Art Project***

The collection of reproductions of paintings and other prints which the Junior League of Winnipeg has carefully built up over the last 12 years, and which was used during all that time so enthusiastically by art appreciation classes in the schools of that city, has during the past year been made available generally to rural communities throughout Manitoba.

This has been possible through the co-operation

of the Manitoba Pool Elevators, which distributes the prints free of carrying charges to any school or rural organization wishing to use them. The collection has been divided into three sets and each set has become so popular that there is now a large waiting list for them. The Junior League accordingly hopes to make purchases this autumn which will add considerably to this collection.

### ***Summer School for Handicrafts***

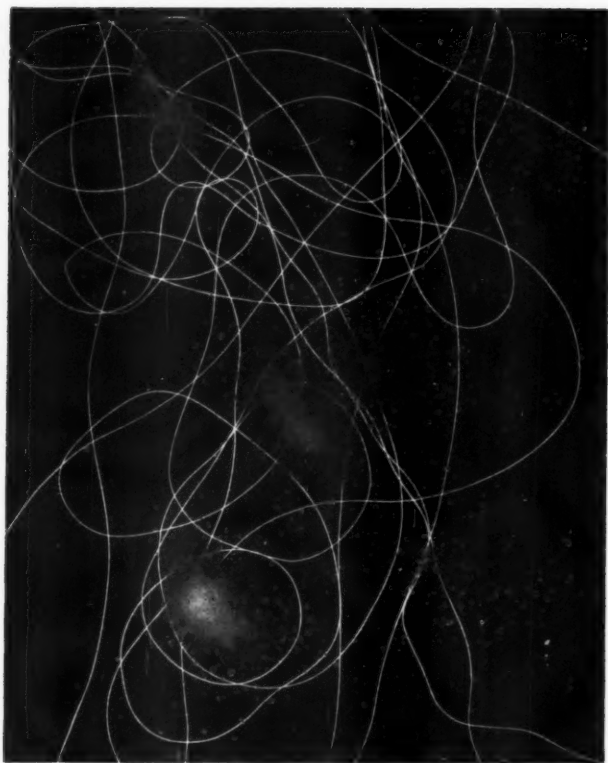
Not enough attention is paid to creative design among those who engage in handicrafts in this country. Perhaps this, however, will be changed now that New Brunswick has established a new and ambitious summer school in the arts and crafts.

As announced by Ivan H. Crowell of the Handicrafts Division of the Department of Industry and Reconstruction, Fredericton, New Brunswick, this school will be opened for July and August this year and will be situated in the pleasant natural setting of Fundy National Park. Students will be able to live there inexpensively in cabins which are being built in the park. Such courses as rug hooking, weaving on floor-loom and table-loom, wood-turning and leather working are expected to be offered this summer. In 1951 the sponsors hope to introduce other arts and crafts. If directed, so as to give students an understanding of principles of design as well as of techniques in the crafts, then this school will certainly fulfil a much needed function in this field.

### ***Canadians participate in International Conference on Art Education***

An important conference on art education was held this spring in New York under the auspices of the Museum of Modern Art; eight Canadian educationists were in attendance, as well as representatives from Egypt, France and Denmark, and there were several hundred delegates from the United States. From the beginning, it was clear that most of those present believed that the needs of the child could be met better in art education by creative, rather than by imitative, experiences.

There were various sessions for specialists and also three general meetings; the principal one was on "The Relationship between the Arts in Our Time", and in this various philosophers, designers, and the noted sculptor, Jacques Lipchitz, participated.



Made by photographing string and sugar, this cover design by Albert Dumouchel for Les Ateliers d'Art Graphique was part of a magazine layout which won a certificate award in the second annual Art Directors exhibition in Toronto. Right: This advertising cartoon by Henry Eveleigh also received a certificate award.



In another general meeting on "Issues Vital to Art Education", the question of art competitions was raised. There was an almost unanimous expression of opinion from the floor condemning such competitions as a definite evil. A Canadian who was heard was Miss Wynona Mulcaster of the Normal School in Saskatoon; she spoke on "Criteria for Evaluating Publications". Her strong denunciation of "How To Do It" books, was upheld by most of the delegates, as was also her recommendation of Viktor Lowenfeld's *Creative and Mental Growth* as a sound book for the guidance of art teachers.

Dr. C. D. Gaitskell, Director of Art for Ontario, who took part in the discussion on "In-Service Training for Classroom Teachers" also showed a series of films on art education made with his assistance recently in Canada. These were well received.

If a conference of this kind was able to attract delegates from all over the United States and from many other countries as well, surely a similar conference held in Canada would arouse intense interest among all those who in our provinces are trying to advance and improve the teaching of art. Could not one of our universities such as Toronto or McGill which have courses in fine arts as well as in education act as host for such a gathering?

The organization of such a Canadian conference is enthusiastically advocated by Miss Mulcaster, and any one wishing to help her promote this project is asked to communicate with her in Saskatoon.

#### **Canadian Trends in Advertising and Illustration**

While the average quality was perhaps not better than last year, there was, however, to be





*These desk lamps, although similar to functional types being made in other countries, have been imaginatively adapted to fit Canadian production requirements, and are now included in the **Design Index** maintained by the National Gallery of Canada. Left: design by Edwin Larden of Vancouver. Above: design by W. A. Trott, Winnipeg.*

found less of a patchwork of miscellaneous items, expressive of variegated influences, in this year's annual Art Directors exhibition, as staged by the Art Directors Club of Toronto this April. One could begin to sense something of a Canadian trend in design; there was, for example, not so much borrowing as before from current American fashions in illustration and advertising. In some of the entries, which received secondary awards, a considerable degree of imaginative originality was in evidence. Yet most of the other entries, it must be admitted, remained close to the average tenor of Canadian commercial art, in that they were pretty much work-a-day both in concept and execution.

#### **Twelve Thousand Young Montrealers belong to Les Amis de l'Art**

In a competition sponsored this spring by Les Amis de l'Art in Montreal, 45 young cartoonists and caricaturists, all non-professionals, submitted about one hundred works. The first prize of 200 dollars was awarded to Lucien Emond of Giffard, Quebec.

Les Amis de l'Art, by the way, occupies a

special position in the life of young Montrealers, for some twelve thousand of them are members of it. Founded in 1942 by Mme. Aline Hector Perrier, it is a non-political, non-profit organization open to boys and girls under 21, regardless of race or religion, and to daytime students of recognized schools and universities between the ages of 21 and 30. Its aim is to encourage the constructive use of leisure and an understanding of cultural and spiritual values. The annual fee of 25 cents entitles the members to free tickets or subscriptions at reduced rates to concerts, plays and art exhibitions and to reduced rates on the purchase of books, magazines and records. Competitions are sponsored from time to time and scholarships and prizes are awarded to students of art, music and dancing.

#### **Eighteenth Century Art of France and England on View in Montreal**

Fifteen of the great art museums of Canada and the United States, as many dealers and more than a score of private collectors lent more than two hundred and fifty treasures to the Montreal Museum of Fine Arts for its exhibition "The



Eighteenth Century Art of France and England", held this spring. There were also two items on loan from overseas, these from the Victoria and Albert Museum.

As Robert Tyler Davis, Director of the Museum and organizer of the exhibition, said in his foreword to the catalogue, the exhibition was "planned to illustrate the variety of styles and artistic expressions of the two countries which dominated the 18th century. It is most appropriate that the taste and character of these two great countries as they are expressed in the visual arts should be shown side by side in Montreal, the one great city of the world where the language and traditions of these two great leaders of 18th century taste are still living side by side."

The character of the period could have been suggested by an exhibition of paintings but too much would have been left untold and Mr. Davis wisely showed pictures in the context of gracious living. He had some good examples of the works of such artists as Gainsborough, Hogarth, Reynolds, Boucher, Chardin, Fragonard, Watteau and others, but they modestly took their place with the great array of furniture, silverware, porcelain, tapestries, sculpture, and *objets d'art*.

Of outstanding interest were the drawings from the Pierpont Morgan Library; the ten magnificent Gobelin tapestries, "Months of Lucas", from the Metropolitan Museum and the set of seven from "The Story of Don Quixote", lent by French & Co. Inc.; the English porcelain from the important collection of Elizabeth Stewart of Halifax; the French porcelain from various collections; and the Chippendale, Adam, Hepplewhite, Sheraton and French furniture. There was also a variety of watches, clocks, mirrors, candelabra, snuff-boxes, brocades, damasks and needle-point illustrating the taste of the two countries.

In black and white, such a diversity of things may sound like a clutter. Actually, the exhibits were so generously spread through the galleries and so beautifully arranged that the visitors had a sense of the spaciousness as well as the elegance of life in the eighteenth century.

#### **Forty Years of Painting in British Columbia**

This year's annual exhibition of the British Columbia Society of Artists took the form of a retrospective survey, in recognition of the Society's fortieth birthday. The story thus presented of the development of painting in British Columbia is one of steady transition from the customary dependence of the colony on the manners of the mother country to the awakening of a more indigenous idiom. The West Coast of

Canada, with its preponderant English element among the early settlers, was a fertile field for the flourishing of the English romantic landscape style and all its watered-down offshoots. Among these early works the majestic West Coast mountains, painted with "Turneresque" nostalgia, share the walls with flower and still-life themes, academically executed with the attention focused on the cherished object. In some cases this clinging traditionalism, in the hands of those who had directly inherited the English sensibility, produced works which were imbued with some tenderness and a certain lingering mystery.

There followed a period of partial vacuum until, slowly, the outer edge of the wave set up by the Group of Seven washed over the hinterland of the West Coast and brought in a new generation of nature admirers. A few of these, notably F. H. Varley (who incidentally was not represented in this exhibition), and Emily Carr, in her later works, were sufficiently strong and original to capture in their paintings something of the underlying elements of the structure of this country.

Except for a few figure painters, the art of British Columbia has been limited almost entirely to landscape; possibly this is to be expected in a province so sparsely populated and so spectacularly endowed by nature. In recent years the younger artists have brought man and his relation to his environment increasingly into the theme of their compositions, although even the work of the later abstract painters is more often than not based on inspiration from landscape. There is in these recent works reassessing evidence that the post-impressionist tradition has been thoroughly absorbed and is now being given new vitality in relation to our own experience.

#### **A Survey of the Arts in Canada**

The Canadian Association for Adult Education presents a special issue of its periodical, *Food for Thought*, on "The Arts in Canada", a survey of Canada's present cultural status. There are articles describing each of the arts, with emphasis on recent advances. This issue has just come off the press, and so has not reached us in time for any extended review. The survey is an extensive and important one, as can be seen from this list of contents: "Painting", by Dr. R. H. Hubbard; "Literature (in English)", by Dr. Carlyle King; "Literature (in French)", by Dr. Jean Bruchesi; "Music", by Kenneth Ingram; "Drama", by Dr. Alan Skinner; "Films", by Dr. J. R. Kidd; "Radio", by Mavor Moore; "Ballet", by David Yeddeau; "Sculpture", by Miss Josephine Hambleton;



JAN MYTENS, 1643

*Johan van Duvenroorde van Wassenaar with his first and his second wife.  
The mansion in the painting is Duivenroorde near The Hague.*

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"Architecture", by Fred Lasserre; "Handicrafts", by Miss Ruth Home.

Lists of Canada's leading cultural organizations and periodicals are also included, as well as a bibliography and film list. Single copies of "The Arts in Canada" are 25c and the quantity rate for orders of 50 or more is 20c a copy. Address your request to *Food For Thought*, 340 Jarvis Street, Toronto, Ontario.

## CONTRIBUTORS

**Doris Shadbolt** returned last winter to Vancouver from an extended sojourn in New York, where her husband, the painter, J. L. Shadbolt, had been taking advanced studies at the Art Students League.

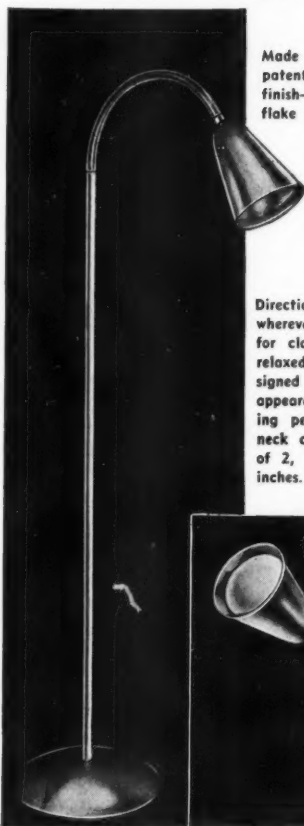
"S.J." are the initials of Stewart Jamieson, a widely travelled Australian, who has been living in Ottawa. He is a keen follower of the works of Dobell and Drysdale.

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## A NOTE ON CRITICISM

*Continued from page 141*

deluded by some passing fashion, some distortion or degradation, which has no permanent value. The critic ought to have enough ballast to keep his balance.

Criticism is, however, not a science but an art. Knowledge must be in it, but it is not the professor, the historian or the museum director who makes the best critic. Nor does the critic have to be a practitioner of the art he discusses. Painters are often shrewd judges of another man's work, but they have a right to be prejudiced; and no one should expect them to be writers. There are standards of value upon which the critic bases his judgments, but they are not standards like weights and measures. The values of the arts are intangible; personal likes and dislikes enter; there is always a large element of temperament in the appreciation of a work of art. The art critic, then, is an individual, an artist. Like the painter or the pianist, he is a bit of an exhibitionist; he may like to show off, he may enjoy hearing himself talk; like the drama critic in E. B. White's little rhyme, he may be too interested in his own reactions to see the play.

This is a risk we have to take. But while we are too busy to sample everything for ourselves and so appoint the critic to be our delegate, to sift the grain from the chaff, we are not all so foolish as to try to live through him. If we are mature, we do some thinking for ourselves and exercise our critical faculty even on the critic. We know him through his personality. We know whether he is trustworthy or whether he cheats; whether he is serious or whether he is cutting capers; if he is grinding some special axe of his own, we soon catch on to him. We place him and, having placed him, we know whether to follow his lead or look to another guide.

Good critics are few. In a country like Canada, just emerging from the raw frontier, good criticism is rare, for in nations as in individuals it comes with maturity and growing complexity. Young people and young nations do not take kindly to criticism. They resent it because it is a discipline that puts a brake on their headlong careers and at the same time wounds the self-esteem that is vital to youth. We need that drive and that glorious egotism, but it must be directed or no true growth is possible.

## NEW BOOKS ON THE ARTS

**YEAR BOOK OF THE ARTS IN NEW ZEALAND,**  
No. 5. Edited by H. H. Tombs. 184 pp. + 121  
illustrations + 5 colour plates. Wellington, N.Z.:  
Harry H. Tombs Limited. 30/-

This is an astonishing venture. New Zealand has a population of only a million and three quarters, and the market for books on art must be extremely small. Yet here is Mr. Tombs with his fifth consecutive volume: almost two hundred pages of well presented letterpress, liberally illustrated with half-tones, and with five colour plates. As in previous volumes the main emphasis is on the painting, sculpture and the graphic arts; but there are also brief sections on film, the theatre, music, architecture, pottery and typography, a selection of recent verse and some book reviews. When reviewing the 1947 Year Book, I remarked on the fact that Canada produces no comparable annual; and this is still true. Perhaps the editors of *Canadian Art* will give it some thought.

But the hazards attending such a venture in a small country are well illustrated by the leading article in the 1949 Year Book which deals with the recent controversy over the proposal to present a painting by the late Frances Hodgkins—so far as I am aware, New Zealand's one really great painter—to a gallery in the city of Christchurch. It is a kind of story which was once more familiar to Canadians than it now is. A local art society decided to request the British Council to send a selection of Miss Hodgkins' work to Christchurch, and it set aside £200 in New Zealand money for the purchase of an outstanding painting. The work eventually selected was *The Pleasure Garden*, a limpid, loose gouache, suffused with light and delicate colour. As illustrated in the Year Book, it is certainly typical of Miss Hodgkins' best work: it is also definitely "modern".

As a result it ran foul of the trustees of the local civic gallery who refused to accept the gift on the ground that it was "unworthy both of the artist and of the gallery." The story, as told by one of those responsible for the selection of the painting, is understandably biased against the trustees; but even so, reading between the lines, it is not hard to see that this definitely contemporary work came up against the hard core of resistance which only honest bourgeois, who know little about art but know what they like, are capable of offering. Such good citizens are familiar to us all as conservers of the nation's morals rather than its art. Between 1932 and 1948, according to the account, they had bought only one picture—a portrait of a deceased mayoress, painted, after her death, from a photograph.

At the same time one can see—also reading between the lines—that those responsible originally for the proposal probably pursued their objective with more zeal than tact. Since Miss Hodgkins was a distinguished daughter of the region, and since the probable attitude of the trustees must have been anticipated, a more representational painting would un-

doubtedly have been accepted. But the sponsors risked all and lost all; and a leading gallery of her native land is still without one of Miss Hodgkins' paintings.

It is because of the prevalence of the attitude described above that one wonders why Mr. Tombs elected to print on the cover of the Year Book a very ordinary female nude. Was it a gesture of defiance? Are the sponsors of the Hodgkins' painting nailing their colours to the mast? It may be so; but the effect of the nude will be bound to confirm the good burgeses in their suspicions. Let us hope, therefore, that they will get past the cover and look inside; for here they will find evidence of a vigorous and distinctive school of landscape painting, also of figure work which, while not demonstrably of New Zealand, save for some of its subject matter, is demonstrably good. All power, then, to Mr. Tombs in his efforts to record and interpret the growing artistic consciousness of "The Long White Cloud", as the Maoris called the land which stretches from sub-tropical Auckland to the deep, chilly sounds that bite into the flanks of the Southern Alps.

GRAHAM MCINNES

**NATIVE ARTS OF THE PACIFIC NORTH-  
WEST.** Introductory text by Robert Tyler Davis.  
165 pp. + 194 illustrations + 5 colour plates. Stan-  
ford University Press. \$7.50.

This is the first volume of the *Stanford Art Series*, projected by the Stanford University Press, and if the volumes to follow maintain the standard set by this one, they will form a notable and distinguished collection.

For twenty-five years or more Axel Rasmussen, a superintendent of schools stationed at Skagway in Alaska, collected examples of the arts and crafts of the Indians of the Pacific Northwest Coast. He did not amass his collection blindly or without discrimination; rather, he selected specimens of artistic merit and ethnological importance. Not only did he use judgment in collecting but he was careful to make complete notes of the origin, purpose and significance of the specimens he collected. The Indians, many of whom knew him well, understood and appreciated his interest and brought him many specimens which would not otherwise have come to his notice. In some cases, important ritual material was left in his care, forming indeed part of his collection, but with the understanding that it could be borrowed when needed for ceremonial performances. Much of the best material is Tlinkit, though there are examples of Kwakiutl, Haida, Tsimshian, Salish, and Eskimo work as well.

It had always been Mr. Rasmussen's hope to build a museum in which his collection, numbering eventually some five thousand pieces, could be properly exhibited and safely preserved. Unfortunately, before this goal could be attained, he died. His collection was broken up. Some of it stayed in Skagway; some went to Wrangell; some of the choice pieces were sent to Denver, and others to Indiana, partly to keep



them out of enemy hands during the war. All hopes of a Rasmussen museum vanished.

Through the unselfish efforts of Mr. Earl Stendahl of Los Angeles, who heard of the collection while he was in the south, the scattered fragments were brought together again and placed in the care of the Portland Art Museum, where two halls are devoted to the exhibition of some of the more interesting pieces. So at last the dream museum became a reality.

The exhibition of an outstanding collection in a public museum is certainly better than having it hidden away in a study series or in the hands of a private collector, but even so it is accessible only to those who are able to visit the museum where it is displayed. Realizing this, Mr. Stendahl, Mr. Davis, who was then the director of the Portland Art Museum and has now gone to Montreal where he is the director of the Museum of Fine Arts, and professor of that subject at McGill University, and Edward M. Farmer, editor of the *Stanford Art Series*, decided that adequate publication in a well-illustrated book would be better still.

Mr. Stendahl generously provided the photographs, of which there are nearly two hundred, five of them in colour, and our most sincere compliments go to William Reagh, who was responsible for the photography, and to Alvin Lustig, who has made an admirable success of the layout and typography. Preceding the illustrations themselves is a very excellent account of Pacific Coast art by Robert Tyler Davis. His description of the Eskimo material included in the collection is perhaps a little less confident. Following the exquisite illustrations is a detailed catalogue of them, based on Axel Rasmussen's original notes, and checked and verified by Dr. Erna Gunther, professor of anthropology at the University of Washington in Seattle, and director of the Washington State Museum there. The only weak point, perhaps, is the ethnological map on page 24, which has been too much reduced in scale.

Mr. Davis, in his introduction, seems to imply that the exhibition of West Coast art at the Golden Gate International Exposition in San Francisco in 1939 was the first of its kind. However, many of us remember with admiration the beautiful specimens drawn largely from the collections of the National Museum, which were exhibited in the National Gallery of Canada in December, 1927, and which were subsequently shown in Montreal and Toronto.

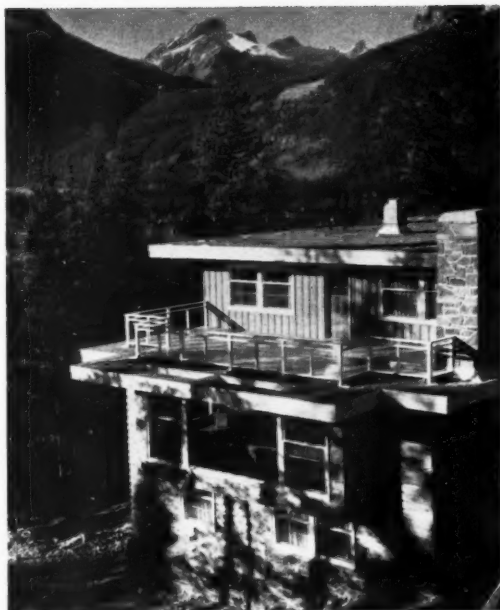
DOUGLAS LEECHMAN

**BOUQUET: A Galaxy of Flower Painting.** By G. S. Whittet. 111 pp. + 48 colour plates. London: The Studio Ltd. (Canadian distributors: The Musson Book Co., Toronto). 21/-.

This book is not quite as nauseating a production as the title might suggest.

While there is no indication of discrimination in the selection of paintings, the inclusion of a dozen or so good ones saves the book from being completely worthless.

Mr. Whittet takes the good with the bad, consider-



In addition to several permanent buildings, such as the one shown above, which were erected last year, the Banff School of Fine Arts has now also recently acquired, as a gift, a group of chalets located on another site to the west of the town.

ing them all with equal seriousness and admiration.

The colour plates, few of which are technically good, are marred by obtrusive mechanical borders of the type to be found on cheap restaurant menus. The book-jacket, embellished with a reproduction of a flower-piece by one, Rosalind Kent, does not offer any inducement to a further examination of the volume.

Of the forty-eight paintings reproduced the good ones are those by Matthew Smith, Derain, Charles Camoin, Cézanne, Chagall, Van Gogh, Matisse, Spencer, and Vlaminck.

GOODRIDGE ROBERTS

**FILMS ON ART. A Specialized Study. An International Catalogue.** 72 pp. + 44 illustrations. Paris: United Nations Educational, Scientific and Cultural Organization. (Editions de la Connaissance, S.A., Brussels). 75c.

A publication of this kind has long been needed, and those concerned with films on art will seek in it a definitive summing up of all that information which, for many years, they have had with difficulty to seek for themselves in widely scattered periodicals and catalogues. It is, nevertheless, somewhat disappointing.

The specialized study consists of several essays by various authorities, with some good explanatory illustrations. René Micha, by way of introduction, examines the generally accepted principles that have



been established for the cinema and attempts to clarify what the film on art should be. This is followed by a commentary by Paul Davay on the experiments, achievements and advances of the Belgian cinema in this field, in which he believes it has made relatively few blunders; extracts are given from the script and from the preliminary notations for the scenario for the full length documentary on Rubens by Haesaerts and Storck, with examples of some of the shots and the accompanying musical sequences; and André Souris examines his musical score for *Le Monde de Paul Delvaux*. In the Italian field, the importance of Emmer's contribution is discussed at some length by Lauro Venturi; art films in America are reviewed by Arthur Knight, and French films on art,

under the title of "The Creation of a New Language", by Gaston Diehl. This completes the first part which, although of considerable interest and of undoubted value, leaves an impression of a series of unrelated individual contributions rather than of a specialized study.

The second part under the title of "International Catalogue of Films on Art" must, however, be criticized for several reasons. First there is no indication as to the basis on which the catalogue has been compiled, nor from what sources the list of films from the countries represented have been obtained, nor why some films have been omitted and in some cases, certain countries. These omissions have certainly not been based on any rigid definition of subject matter nor on any system of evaluation, which if followed could have been of great use, nor on the basis of date, for an early film made in Sweden as far back as 1918 is included. One is therefore puzzled to know why, to take a few at random, there is no mention of Zebenthofer's *Baroque Arts in Austria*, of Maurice Cloche's early films on the architecture of Provence in southern France or of his late one, *La Sculpture, Gothique*, or of the Canadian films, *Habitant Arts and Crafts* and *Canadian Landscape*. Nor are Finland's recent films on her glass making and the sculptor Waino Aaltonen listed. And more surprising still, several important films cited by the authorities in their essays in the first part are also omitted, for example Heyman's *L'Art Congolais*, Oertel's *Michelangelo* and Emmer's *Legend of Saints Cosmo and Damian*. If the question of availability is to be taken as the reason, this certainly does not hold good for them all.

The catalogue therefore creates such a feeling of haphazardness and incompleteness that, although one cannot deny that it has a certain usefulness, it cannot be referred to with any degree of confidence. It is in short not good enough for the standards which UNESCO should set.

In conclusion might one suggest that such an institution as La Federation Internationale du Film d'Art, whose secretary-general is Gaston Diehl, should be asked to produce for UNESCO the exhaustive catalogue one would like to see, with provision for regular addenda.

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THE MAGIC OF LINE. By Percy J. Bradshaw. 112 pp. + plates and illustrations in the text. London: Studio Publications Ltd. 15/-.

This book is a distinguished thesis on line by the well-known English artist and teacher, Percy J. Bradshaw. Its intrinsic value is the great amount of scholarly research that has gone into its making. The format, reproductions, typography and photographs are excellent and alone would make the book worth owning.

Mr. Bradshaw traces line through a long journey in art's history. He begins at the dawn of art where line drawing found on walls and roofs of caves in

Spain showed how the cavemen of fifty thousand years ago groped for pictorial expression. He follows line and its significance from the ancient Egyptians, with their formal discipline, to the Greeks, with their decorative quality, and to the Chinese and Japanese with their calligraphic style. He also shows its flowering eloquence in the Renaissance and rounds out his survey with examples of the work of subsequent great masters of the line.

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It is not always possible to survey in these columns the number of popular art books in series form which are sent in for review. Many of them are worthwhile publications and fairly accomplish what they set out to do but it is disturbing to think that such a series as this one on old master drawings should be taken in good faith as a guide and introduction by many who, through it, are likely to approach the

subject for the first time. For here are a number of plates purporting to be two-toned facsimiles (whatever they may be), printed alternately in red, green, black or brown on tinted backgrounds, irrespective of the medium or the colour of the ink, chalk or wash of the originals, which not only give little idea of the drawings themselves but in many cases are such distortions as to be entirely misleading. Thus, for example, in the volume on Flemish drawings we find the beautiful little silver point on prepared vellum of the head of a man by Rogier van der Weyden masquerading as a heavyish drawing in acid green about twice its actual size, and throughout the series the sketches in bistre or sepia of many of the masters appear in this same virulent colour or an equally debasing red. In view of this it is perhaps understandable that nowhere in any of the three volumes is any indication given of the medium of the original drawing, surely one of the prerequisites for any true appreciation of the subject.

Some engravings appear as drawings without any notation to this effect, errors in the text are all too frequent and the introduction to the Spanish volume is marred by carelessness in translation and editing.

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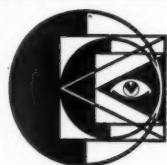
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## CONTEMPORARY CANADIAN ARTS

*Continued from page 157*

than a few "amateurish" as distinct from "amateur" contributions; such works should never have been selected for display. After all, the public is a layman and as such has a right to be protected from the patently spurious.

While the exhibition may have been depressing, it was, just the same, in the opinion of this reviewer, the most valuable of its kind in our history. For the first time two important things happened. The art societies for this

year abandoned their own shows and collaborated; as a result, a wider understanding of their mutual aims emerged. Despite a few limitations, such as the relatively small amount of French-Canadian work submitted, we were given an omnibus statement on the contemporary arts. We know now exactly where we stand; what is strong and what is weak about the state of our arts. This mid-century date, 1950, is a good time for self-examination.

# INDEX—VOL. VII; AUTUMN 1949—SUMMER 1950

## ARTICLES

AYRE, ROBERT	
Art in Newfoundland . . . . .	18
Conversation about Orozco (with Stanley Cosgrove) . . . . .	60
A Note on Criticism . . . . .	130
Murals in a Factory . . . . .	146
BELL, ANDREW	
The Art of Paraskeva Clark . . . . .	43
Pot-Pourri on the Toronto Water-Front . . . . .	71
Lisner's Painting from 1913 to 1949 in Review . . . . .	91
An Exhibition of Contemporary Canadian Arts . . . . .	153
New Walls for Canadian Paintings . . . . .	164
BROOKS, LEONARD	
A Canadian Artist in Mexico . . . . .	94
BUCHANAN, DONALD W.	
The Paintings and Drawings of F. H. Varley . . . . .	2
Introducing Manufacturers to Designers . . . . .	55
Painter of Sensitive Vision . . . . .	99
Artists and Film-Makers . . . . .	142
CASSON, A. J.	
The Possibilities of Silk Screen Reproduction . . . . .	12
HARRIS, LAWREN AND HUNTER, E. R.	
A Debate on Public Art Gallery Policy . . . . .	147
JACKSON, A. Y.	
Arthur Lisner—His Contribution to Canadian Art . . . . .	89
JAMIESON, STEWART	
Australian Art—Some Comparisons by an Australian in Canada . . . . .	135
KING, HAROLD	
Some Notes for Amateur Artists . . . . .	10
KORNER, BEATRICE	
Unlimited Self-Expression—A Comment on Some Recent Paintings from the United States . . . . .	110
LA PALME, ROBERT	
The Difficult Art of Caricature . . . . .	104
PARKIN, JEANNE WARMITH	
A New Kind of Summer School for Teachers . . . . .	15
POKORNY, G. K. AND GIBSON, G. D.	
New Forms in Canadian Architecture . . . . .	67
ROBERTS, GOODRIDGE	
Ernst Neumann as a Painter . . . . .	47
ROSSER, DONALD	
Who Designs Canadian Textiles? . . . . .	50
SCOTT, CHARLES H.	
New Tides in West Coast Art . . . . .	58
SHADBOLT, DORIS	
A Fresh Brevity of Form . . . . .	145
DE TONNANCOUR, JACQUES	
On Humanity in Canadian Art . . . . .	6

## NOTES AND SURVEYS

Travelling Exhibitions—Is the Public's Gain the Artist's Loss?—A Symposium . . . . .	21
Fine Craftsmanship and Mass Production . . . . .	54
Cosgrove Conducts Classes in Fresco . . . . .	66
Important Acquisitions by Canadian Galleries . . . . .	159

## BOOKS REVIEWED

L'Architecture en Nouvelle France (Collection Champlain) Gérard Morisset . . . . .	31
Artist & Craftsman (Max Parrish) H. Ruhemann . . . . .	127
Les Ateliers d'Arts Graphiques (L'Ecole des Arts Graphiques) . . . . .	37
Bouquet (Studio) G. S. Whittet . . . . .	173
Canadian Designs for Everyday Use (National Gallery of Canada) Donald W. Buchanan . . . . .	34
The Cubist Painters (Wittenborn, Schultz) Guillaume Apollinaire . . . . .	31
English Art (Clarendon Press) Joan Evans . . . . .	125
Films on Art (Editions de la Connaissance) . . . . .	173
First Annual, Art Directors Club of Toronto (N. A. MacEachren) . . . . .	78
Flemish, Venetian, Spanish Drawings (Hyperion) . . . . .	173
A Gallery of Masterpieces (Max Parrish) . . . . .	36
Georges Braque (Museum of Modern Art) Henry R. Hope . . . . .	80
The Growth of Twelve Masterpieces (Phoenix House) Charles Johnson . . . . .	127
History of World Art (Oxford) Everard M. Upjohn, Paul S. Wingert, and Jane Gaston Mahler . . . . .	124
The Magic of Line (Studio) Percy J. Bradshaw . . . . .	174
Native Arts of the Pacific Northwest (Stanford University Press) Robert Tyler Davis . . . . .	172
Old Kingdom Art in Ancient Egypt (Tiranti) Cyril Aldred . . . . .	126
The Painter's Craft (Van Nostrand) Ralph Mayer . . . . .	129
Painting in Oils (Studio) Bertram Nicholls . . . . .	80
Picture Making by Children of Average Ability in the Elementary Schools of Ontario (Ontario Department of Education) . . . . .	124
Projections Libérantes (Mithra-Mythe) Paul-Emile Borduas . . . . .	81
Recording Britain (Oxford and Pilgrim Trust) . . . . .	78
The Rise of Cubism (Wittenborn, Schultz) Daniel Henry Kahnweiler . . . . .	33
The World's Masters, New Series (Studio) Anthony Bertram . . . . .	36
Year Book of the Arts in New Zealand (Tombs) . . . . .	172

## DEPARTMENTS

Art Forum . . . . .	83, 122
Coast to Coast in Art . . . . .	29, 72, 114, 165

## COLOUR PLATES

Thoreau MacDonald— <i>The Forest</i> . . . . .	
Cover, Vol. VII. No. 1 . . . . .	
A. J. Casson— <i>Mill Village</i> . . . . .	13
Paraskeva Clark— <i>Pink Cloud</i> . . . . .	42
Arthur Lisner— <i>September Gale</i> . . . . .	88
Robert La Palme— <i>Caricature of the Poet, Robert Choquette</i> . . . . .	105
Robert La Palme— <i>Cover Design for La Nouvelle Relève</i> . . . . .	107
Lionel LeMoine FitzGerald— <i>Manitoba Maple</i> . . . . .	
Cover, Vol. VII. No. 4 . . . . .	
William Dobell— <i>Sleeping Greek</i> . . . . .	134

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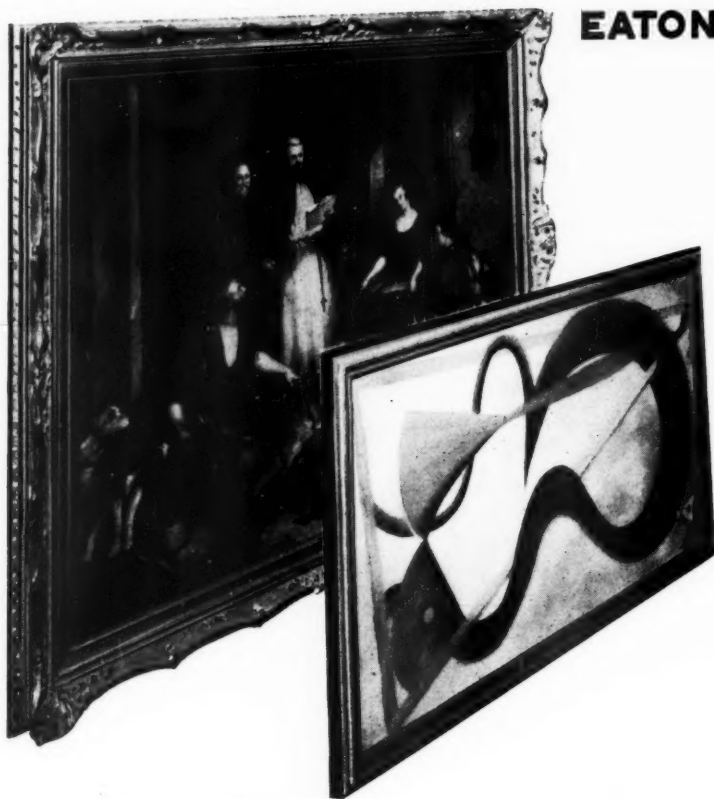
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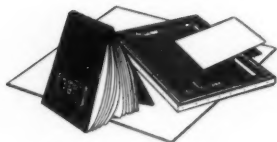
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